

# continental

the cinema  
of today  
and tomorrow



claudia cardinale

film review

may 1968

50 cents



## CONTINENTAL FILM REVIEW

MAY 1968

- Page 2. Continental Diary — the past and coming month — by Gordon Reid
- Page 4. The Great Tradition — François Truffaut and his new film "Baisers Volés"
- Page 5. The Great Tradition — Marlene Dietrich, a new book by John Kobal published April 7th
- Page 6. Notes on the Swedish Cinema Today and Tomorrow by Peter Cowie
- Page 9. Skeleton in the Cupboard? Recurring themes in different films
- Page 10. New Yugoslav Films
- Page 12. The French Scene — continued through pages 13, 14 and 15
- Page 16. The Utrecht Festival — involvement and evolution. The contemporary cinema and today's changing society. A wider approach to the cinema and the other art forms it embraces. Continued through pages 13, 20 and 21
- Page 20. New Italian Films
- Page 22. The New Canadian Cinema
- Page 23. New Polish Production. Poland at Poitiers
- Page 24. The German Two-Way Stretch
- Page 26. What's Happening in April A selection
- Page 28. Continental Diary continued
- Page 30. Books

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Try and catch the Man Ray exhibition at the Hanover Gallery (till May 15th). Born 1890, Man Ray was involved in the early Dada movement and the birth of the contemporary cinema, appearing in Clair's "Entracte" (1924) and making a number of films including "Le retour à la raison" (1927); "Le mystère du château du Dè" (1928) and "L'Etoile de mer" (1928). Mar del Plata: "Bonnie and Clyde" won the Grand Prix; Annie Girardot best actress in "Vivre pour Vivre".

## continental diary

by gordon reid

Bernanos wrote his "La nouvelle histoire de Mouchette" in 1936 at the beginning of the Spanish civil war — when he saw the lorries carrying men about to shoot and kill. "I was struck by the impossibility of these people understanding the hideous game in which they had become engaged. I was struck by the injustice of those powers which, to condemn these unhappy people, spoke in a language that was strange to them... I cannot describe the admiration with which their courage and dignity in facing death inspired me."

This is the main theme and Bresson begins his film with close-ups of the eyes of two men, locked in antagonism over the steel trap (close-up) itself — symbol of the life of the young girl, Mouchette.

With a remarkable economy of style and a minimum of dialogue, Bresson gives us the life of his heroine, daughter of drunken parents, the mother on her death bed, a young baby (her brother) to care for, and the hostile world of the school and the village.

The situation has bred in her a natural defiance which makes her sympathetic to another similarly placed creature, the poacher, who, slowly aware of the girl's dark sensuality, rapes her.

Distraught, in the face of her mother's death and the villagers' lack of under-



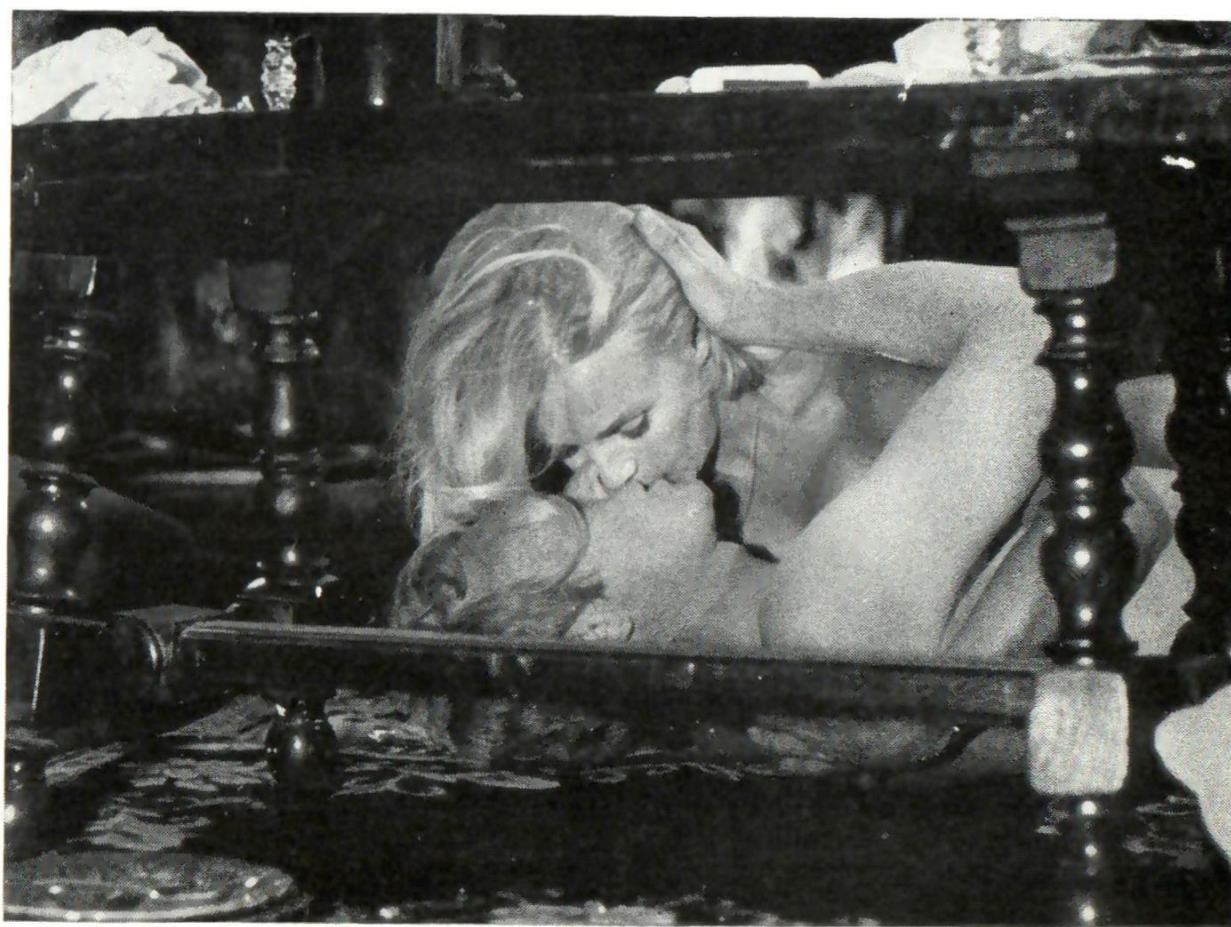
Above: Two scenes from Robert Bresson's "Mouchette" (Academy 3)

standing (although, in their way, they try and help) she clumsily does away with herself against which Bresson sets Monteverdi's "Magnificat".

Mouchette's trapped life is our own tragedy of ineffectuality.

Below: Marie-France Boyer as Barbara Sergio Gobbi's "Sex from a Stranger" London. An unusually strong film about followed him home one weekend. Marie-France Boyer is particularly remembered for her role in Agnes

Varda's "Le Bonheur" and Pierre Vaneck as Francois in (L'Etrangère) now at the Cinephone, a literary critic and the woman who





## vivre pour vivre

There is no doubt that Claude Lelouch, at thirty, is one of Europe's most "with it" directors — his films have all the modern trendy camera techniques and his scripts are built on the fragmentary principle of set sequences interspersed with flash-backs — flash forwards or simply 'might have beens', or 'wish fulfilments'.

Add to this a certain facility and you have a director poised dangerously close to the superficial. With "Un homme et une femme", he escaped a women's magazine sentimentality by the unique intimacy and urgency his two players achieved. In "Vivre pour Vivre", any magic which some very effective set sequences (in particular the *tete à tete* in which husband and wife have 'nothing to share') achieves, is weakened by the intrusion of a highly fictitious character straight from popular magazine pages.

No amount of flirtation with serious subjects (one can understand the disapproval in student quarters of the Vietnam sequences) can get the film back on a realistic footing and tie the final sequence when the philandering but now lonely husband searches out his wife in an Alpine resort, is pure sentimentality.

Yves Montand, as the TV reporter, is surely the most uneasily conniving adulterer in the book — if this is all the fun in extra-marital sex there's no future to it. Nevertheless Lelouch has a tremendous persuasiveness: he can capture the essence of small intimacies as well as the big moment and his choice and timing of a facial expression is quite perfect. Added to this he has Annie Girardot giving one of her best performances and to decorate the cardboard figure of the final 'other woman' he has the lush sensuality of Candice Bergen. The colour photography is much in the



Above: Gerard Oosterman in René Daalder's short, "Body and Soul."

"Un Homme et une Femme" style and the music has again an effective theme

## pastoral

With his first feature "Le Vieil Homme et l'Enfant" and his previous Oscar winning short, "Le Poulet", Claude Berri shows himself to be well in the tradition of Gallic pastoral comedy — a vein that produced some of France's best films during the thirties.

While "Le Vieil Homme et l'Enfant" (released now as "The Two of Us") begins with the unhappy plight of a Jewish couple and their son in Occupied France it turns very quickly into a pastoral when the boy is evacuated to the country and stays with an

old man who believes the Jewish people to have been one of the main causes of France's capitulation. Of course he doesn't know the boy is Jewish and there grows up between the two a genuine affection which is often beautifully conveyed.

Michel Simon dominates the film with an earthy performance — the boy (Alain Cohen), on the other hand, is sometimes persuasive but as often precocious. Perhaps the most sincere moment is when the boy's head is shaved by the schoolmistress and he flees in tears back to the old man. Berri has a compassion which will undoubtedly manifest itself in greater films.

Continued page 28

Right: and Below: From Volker Schlöndorff's "Young Törless", a masterly adaptation of Robert Musil's novel. Schlöndorff was twenty-nine last month and studied in Wiesbaden and Paris. He was an assistant with Resnais, Malle and Melville on some of their major productions and "Törless", his first film, won the Critics' award at Cannes in 1966. The film, like the novel, while telling an absorbing story, underlines some disquieting elements in the traditional German character but suggests that recognition of them is the first step towards their control. The film is due in soon at the Cameo Victoria.





## the great tradition: francois truffaut

From the time of "Les Mistons" and "Quatre Cents Coups" we have always thought of Francois Truffaut as being in the great tradition of French directors — his particular affection and sympathy for his characters recalling Jean Renoir.

"Baisers Volés", said Francois Truffaut a few weeks back, talking of his new film, "which I wrote with my friends Claude de Givray and Bernard Revon, takes the form of a report. It continues the adventures of Antoine

France-Soir that a young film critic was looking for an adolescent to play the principal role of his first feature film. He sent a letter and a photo to Truffaut who engaged him immediately. A year later Cocteau chose him for a role in "Le Testament d'Orphee" and in 1962 he made the Truffaut sketch in "Love at Twenty".

In admiration for Truffaut and Godard, and in order to learn more about film-making, Léaud became assistant-apprentice on "La Pea Douce", "Mata Hari", "La Femme Mariée" and

he thinks fit.

"It's the same method as "Quatre Cents Coups", a method which I'm used to, for the directors with whom I've worked, work in this way.

"I can't really say much about the character in 'Baisers Volés'. The work I do in front of the cameras and the films in which I appear are for me more important than anything I could say."

Truffaut also has a new potential film star in nineteen-year-old Claude Jade. Born in Dijon she studied dram-



Above left: a fine portrait of Truffaut on the set of "Baisers Volés" and right, his two main players, Jean-Pierre Léaud and Claude Jade.

Doinel, the young boy in "Quatre Cents Coups" and the sketch I made for "L'Amour a Vingt Ans".

"In the new film we meet him just finishing his military service, trying to find a job and a prey to emotional difficulties.

The story can hardly be put in a précis — the action is pushed forward simply by the aid of small events, very simple, but very true to life. With this film I return to the realism which, since "La Peau Douce", I have dropped a little, but this time we are in a vein of comedy.

"'Baisers volés' is deliberately a very slight affair but with the improvisation having its own importance — I don't know yet if it will have the lightness or delicacy of a cigarette paper or of the more cruel razor blade.

The title, 'Baisers volés' is taken from the lyric of Charles Trenet's chanson, 'Que reste-t-il de nos amours' — and if the film finishes by resembling this song I'll be satisfied."

Jean-Pierre Léaud (born in 1944) plays the role of Antoine — as he did in "Quatre Cents Coups" and "L'Amour a Vingt Ans".

In 1959 he revealed to a Cannes Festival audience that at fourteen he had become part of a genuine "moment de Cinema".

Léaud, passionately interested in films, was at college when he read in

then second assistant on "Alphaville" and "Pierrot le Fou".

As Godard's assistant on "Alpha-ville" he helped on the editing of the film and it was then that Godard told him: "After I've directed 'Pierrot le Fou' you'll have the main role in 'Masculin Feminin'."

After "Masculin Feminin", Léaud acted in a number of films including "Le Pere Noel a les Yeux Bleus", "Made in USA", "Le Départ" and "La Chinoise".

Last year he made his theatrical debut with Antoine Bourseiller at the Avignon Festival where he played in Philippe Adrien's "La Baille" and Billetdoux' "Silence! L'arbre remue encore".

Recently he played in Godard's TV film, "La Gai Savoir", and a sketch for Skolimowsky in Czechoslovakia.

Of the new Truffaut film, Jean-Pierre Léaud told us.

"This, third film with Francois Truffaut, is very moving for me. He always said we would do a follow-up to "Quatre Cents Coups" and "L'Amour a Vingt Ans" so that I would find again this Antoine Doinel that I know so well.

"Yet I know nothing about the story of 'Baisers Volés' — I haven't read the scenario so I'm completely open to suggestion at any time. Francois Truffaut explains each scene to me when

atic art at the Conservatoire there and won the 1966 prize for comedy.

In 1966 she went to Paris and studied with Cochet at the Edward VII theatre.

She has acted on TV and in the theatre and it was in an important role in Pirandello's "Henry IV" that Truffaut saw her and decided she would be ideal as Christine in "Baisers Volés".

In September Truffaut will start a new film, "La Sirène du Mississippi" based on the novel by William Irish who was the author of his recent film, "The Bride Wore Black".

The story is about a young girl who lives on the Mississippi who, through a matrimonial agency, is put in touch with a young man from Ajaccio. Their correspondence continues for a year after which the two marry. But a surprise awaits one of them. Catherine Deneuve will be the Sirène and Jean-Paul Belmondo the man from Ajaccio. This is the first time this trio has worked together and the results should be impressive.

**a french director  
talks about  
his new film**



# the great tradition: marlene dietrich

a new book to be  
published April 7th.



**Above left:** a splendidly atmospheric set by Hunte and Hasler for "The Blue Angel" with Lola (Dietrich) singing "I am the chic Lola" (Ich bin die fische Lola). Sternberg says he called his heroine Lola after Wedekind's Lulu. **Right:** Dietrich in "Kismet" (1944) directed for MGM by another German in Hollywood, William Dieterle. The publicity blurb for this still makes interesting period reading: "For the slow sensuous dance, Marlene wears black chiffon pantaloons over gilded legs, and adroitly embroidered and jewelled choli, lots of sheer veiling and her blonde hair twisted into a topnot."

John Kobal's "Marlene Dietrich" is well up to the illustrative reputation of the Studio Vista Pictureback series (10s.6d.) — the evocative stills will not only claim sighs of nostalgia but quicken the interest of all students of the cinema.

Mr. Kobal has read and quotes widely — how much personal contact he had with Miss Dietrich is impossible to say — one does miss that personal edge which, for instance, gave Von Sternberg's book so much bite.

In using various published versions of a legend one is often presented with a number of choices, was it the violin she gave up or the piano (both instruments feature in published stories), did she really study at Reinhardt's school (Sternberg seems to doubt this) — anyhow, as a look at one of the screen's most fascinating careers Mr. Kobal's book is important.

Marlene Dietrich was, in fact, already making her way on the stage and in films before "The Blue Angel" changed her life. She had replaced the star in Reinhardt's stage musical "Broadway" with considerable success and had played leads in about nine films. She was, it seemed, a typical young actress, trying to adopt a 'smart' personality to fit the times but whose tomboyish conventionality shows in the early film stills.

Did the young Isherwood see her at this time and put something of her in "Sally Bowles"?

One is not surprised, she reacted against the part of the shameless Lola — here was something much deeper than she had done before — but as Von Sternberg observes: "Regardless

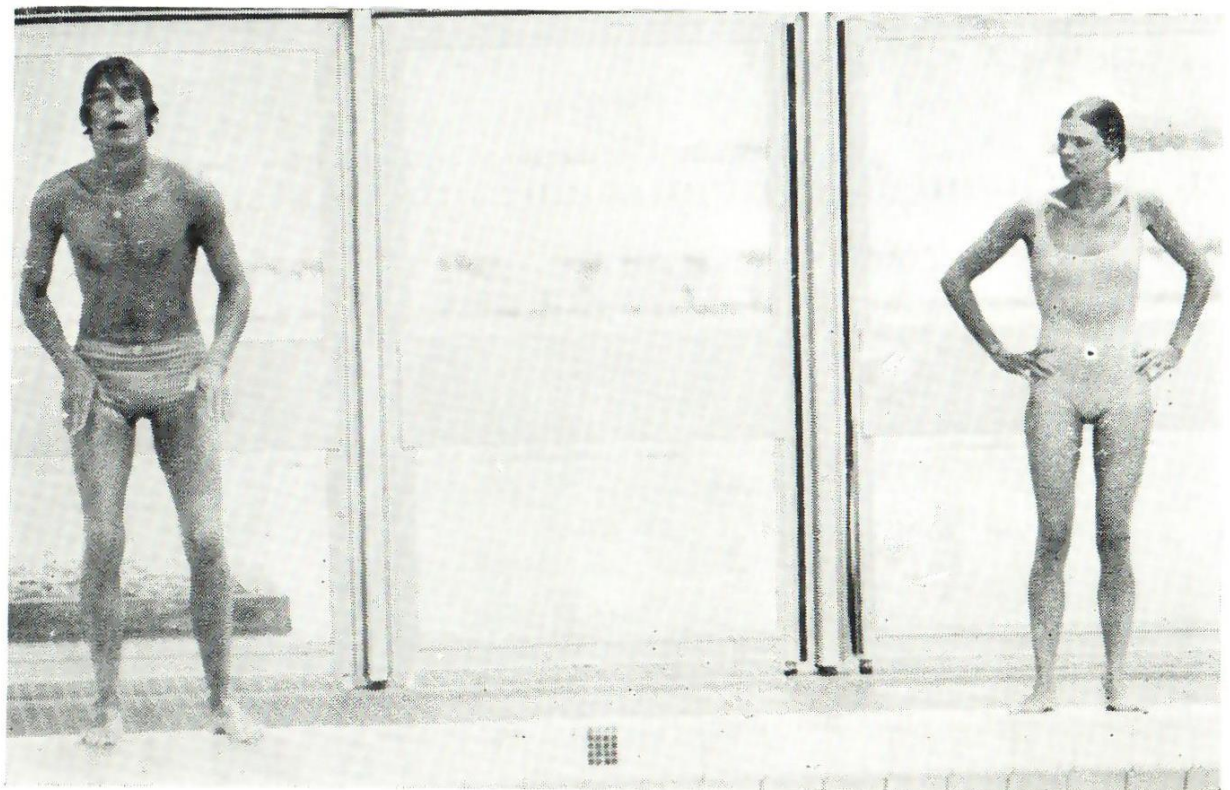
of her conviction that the film would ruin her forever she wanted that ruin properly publicized." Either Marlene or her husband knew the basic truth of stardom.

One is continually fascinated by influences: one wonders what Sternberg thought of Von Stroheim's eroticism (he edited part two of "The Wedding March"); whether Emil Janning's success in "The Way of All Flesh" stimulated an interest for a story of degradation (Von Sternberg mentions the actress who played "The Temptress", Phyllis Haver, in his important autobiography). But this is a different story, although it is linked.

The films that Dietrich and Von Sternberg made together show the director, as Kobal says, at least thirty years ahead of his time and it was the star who made contact with the

public on whom much of the symbolism was lost. One would dearly like to know the level of intellectual co-operation between star and director but it seems obvious that Marlene was no puppet as some believed at the time. Sternberg says: "Her energy to survive and to rise above her environment must have been fantastic. She was subject to severe depressions though these were balanced by periods of unbelievable vigor. At times provoking because of her peculiar superstitions, she balanced this with uncommon good sense which approached scholarship. Her reading consisted of Hamsun, Lagerlof, Hofmannsthal and Hoelderlin. She worshipped Rilke and knew by heart the writings of Erich Kastner."

When you buy Mr. Kobal's book see you also get a copy of Von Sternberg's "Fun in a Chinese Laundry".



**The Great Tradition — Marcel Carné.** **Right:** From his "Les Jeunes Loups" showing the two new stars, Christian Hay and Haydee Politoff.





Above: Max von Sydow and Liv Ullmann in two scenes from Ingmar Bergman's latest film "Vargtimmen".

## swedish notes by peter cowie

**STOCKHOLM: MARCH 1968.** — Ingmar Bergman returns from a holiday in Rome and begins work on the final cutting of "The Shame", which may have its premiere at the Festival of Swedish Cinema in Sorrento this September. The same week Liv Ullmann announces that she will shortly marry Bergman... Bo Widerberg also returns to Stockholm — from New York, where "Elvira Madigan" has been widely acclaimed. Now he is preparing "Adalen", a film reconstruc-

tion of the strike in Northern Sweden in 1931 when five people were killed by the military authorities. It will be shot in Swedish studios, but financed by a Hollywood company, it seems. Pia Degermark, who played Elvira, tells the Swedish press she wants to appear in the new Widerberg picture, but that her American agent will not allow her to... Bengt Forslund, the energetic young producer responsible for "Here is Your Life", flies home from Bangkok, where a large part of

"Made in Sweden" was filmed. The director is Johan Bergenstrahle, a recruit from television. The plot touches on the aid/exploitation relationship with underdeveloped countries, as well as on the concentration of power in industry today.

And now for Bergman's "The Hour of the Wolf", just released in Stockholm. It focuses on a painter, Johan Borg, and his young wife, Alma, who live alone on a remote Frisian island. One day they are invited to dinner at



Left: Lena Nyman and Borje Ahlstedt in Sjöman's "I Am Curious"—"provokes from a radically left-wing standpoint"



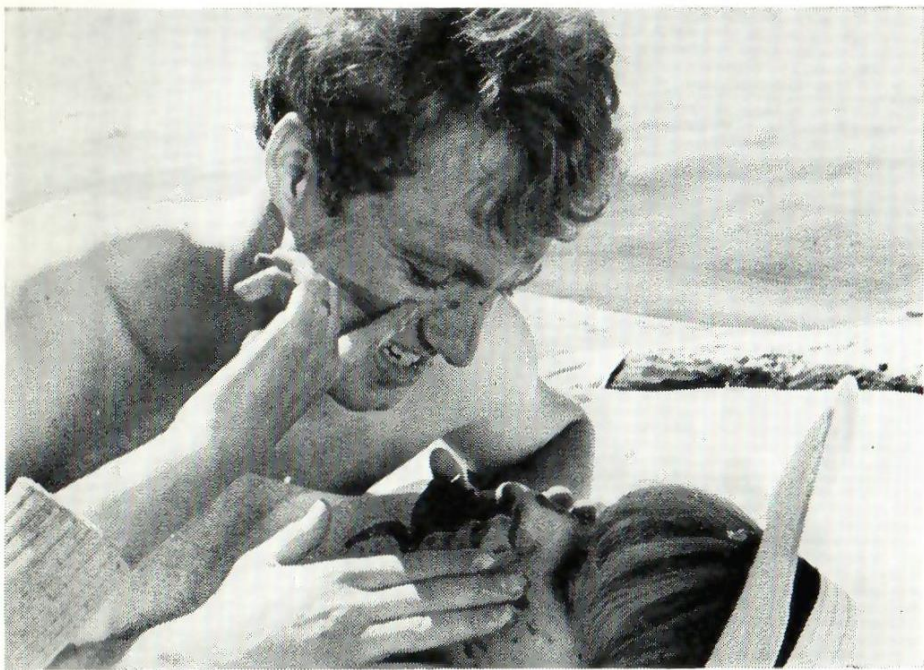
Right: Sven-Bertil Taube and Essy Persson in "Summer of the Lion"



Right: Harriet Andersson, Bibi Andersson and Ingrid Thulin in Mai Zetterling's latest film, "The Girls". Written by Mai Zetterling in collaboration with her husband, David Hughes, it is the story of a theatre company touring Sweden with Aristophanes' "Lysistrata". This is Mai Zetterling's fourth film. Her third film (also not yet seen here) is "Doctor Glass", a Danish-American production which was shot last summer.

Below: Hans Ernback as Bengt and Marie Goranzon as Berit in Hans Abramson's "Burned Child" based on Stig Dagerman's novel about a boy who falls in love with his new step-mother, a situation that proves too much for him and pushes him to attempt suicide.

Below right: Harriet Andersson and Erik Wedersoe in Henning Carlsen's "People Meet and Sweet Music fills the Heart" — "a sexy romp from Copenhagen to New York via Rio".



#### From previous page

his castle by the "owner" of the island. The guests prove to be a sinister and vicious crowd, likened by Bergman to savage birds and even to cannibals (the original title of the film was "The Man Eaters"). There is a ghastly climax in a kind of swamp when Borg finds himself trapped by his predatory hosts.

Bergman's films are terrifying because they have the hallucinatory texture — dreams materialised, as it were, by Bergman, dreams where men are defenceless against the demons of the night. But the script framework of "The Hour of the Wolf" is just not strong enough to withstand the accumulation of incident and character that Bergman's weird imagination imposes on it. Besides, the predicament of the artist has already been treated by Bergman more vividly ("Sawdust and Tinsel"), more sardonically ("The Face"), and more acutely ("Through a Glass Darkly").

Of course there are some dazzling set pieces. After dinner in the castle, for instance, Lindhorst (Georg Ryde-

Continued page 27





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recurring  
themes

## skeleton in the cupboard?



**Above:** Silvana Mangano and Poor Yorick? This comes from a sketch directed by Pasolini for the film "The Witches" which seems to have been dropped from the released film. A bride contemplating a skull — there's a touch of Dali-Bunuel about it.



The Death Wish has been one of those Freudian kicks that have been around for some time in the cinema; some of the early James Dean and Marlon Brando films had it stamped on and it became synonymous with young men careering wildly to their destinies in fast cars or, rejecting a comfortable (inevitably?) hypocritical middle-class life, despairingly going off to drink or drug away their remaining twilight days.

Now (our illustrations would suggest it) the wish is getting round to the female side.

**Left:** From a cabaret sequence in a French film. The young body stretched over an hourglass with a skull mask over the head is as symbolic as one could get of the transitory nature of life on this planet.

**Right:** Helene Chanel as she appeared in Marino Girolami's "My Friend Jekyll" — Ugo Tognazzi was the star. We certainly prefer Miss Chanel's adequately upholstered bones to dem dry bones in the background.







Above: Milena Dravic in two scenes from Mica Popovic's new film, "Hassan Aga's Wife".

## films from yugoslavia

**ABOUT THIS TIME** last year we published a review of some of the major Yugoslav films which eventually made their impact at the festivals — in particularly "The Switchboard Operator", "Protest" (in which Bekim Fehmiu won the actor's award at Bergamo), "The Rats Wake Up" (Berlin Silver Bear) and "The Happy Gypsies" (not to mention the continuing success of the Yugoslav shorts and animated films).

Now the new year sees a number of films completed or under way which will undoubtedly make their impact during the year.

Zivojin Pavlovic, who won the director's award at Berlin for his "The Rats Wake Up" is just finishing his latest film, "When I would be Dead and White" which again tells the story of a man who struggles with the complexities of life before becoming a criminal. The main role is played by the young actor Dragan Nikolic.

Kokan Rakonjac, whose "The Restless Ones" was well received last year, has completed another film — "The Wild Shadows".

"The Restless Ones" was a film about delinquent youth — "The Wild Shadows" shows the director in a different light. It is the story of a passionate and jealous man who cannot bear anyone to have anything to do with the woman he loves.

Forty-four year old director Mica Popovic has made three features "The Man from Oak Forest", "Swarm", and his latest, "Hassan-Aga's Wife" in which the popular actress Milena Dravic stars as an ill-fated wife whose husband leaves her to go to war. She meets a mysterious highwayman on the moor and finds her destiny is inextricably bound to his.

Forty-seven year old Zika Mitrovic made a number of documentaries before directing his first feature, "The Echelon of Dr. M" in 1954. His latest film, "The Knife" is about the murder of a popular, young (to next page)

Below: From Zika Mitrovic's murder mystery "The Knife".



**Right: From Zivojin Pavlovic's "The Rats Wake Up".** This is the story of a man who lives very much on his own and desperately wants some money to send his ailing sister to the coast. He tries anything legal and is involved in many tragi-comical situations. He finds an ideal girl but when eventually he gets some money she disappears — and with her the money. Disillusioned he returns to his former dull life enlivened only by visits to a choral society.



singer which the police are having some difficulty in solving. The singer, because of his amoral life and ruthless methods of developing his career, has made many enemies.

The father of a girl whom he betrayed had threatened to kill him as well as the husband of an actress who used to be his mistress.

The inspector is involved in the world of pop musicians, record promoters, models and gamblers and discovers that the singer's death was caused by the very society that remains indifferent to dangers of such a world.

Mitrovic is now finishing another film, "Dr. Homer's Brother".

"Nothing But Dreams" is directed by the woman director Soja Jovanovic. One of its stars is the model, Nusa Marovic-Antonini — it is a wry comedy of a man who dreams about the world of film stars.

"Memento" is a new film directed by Dimitri Osmanli. It is the story of an attractive girl whose parents died during the Skopje earthquake of '63. She recalls her life before and after the disaster, her meeting with a German musician, and her love for an American doctor she met while in hospital following the tragedy.



Left: From  
Zivojin  
Pavlovic's  
"The Rats  
Wake Up"





Above left: Michel Piccoli and Odile Versois in Michel Deville's big success, "Benjamin". Above right: Francine Bergé and Pierre Clementi (who made a personal success in Bunuel's "Belle de Jour") in a scene from "Benjamin". The story is played in a Fragonard setting, elegant but sometimes cruel. An orphan of aristocratic birth (Clementi) after a sheltered upbringing, is suddenly set in the worldly milieu of his aunt, a countess. But it is another orphan (Catherine Deneuve) who both saves and "initiates" Benjamin.

**FOR THE ONLOOKER** the French film scene has never been livelier. At the moment the profession faces the Minister of Finance (who has imposed a tax which adversely affects the cinema) with Paris as the centre of the conflict.

The much respected M. Henri Langlois has been replaced as head of the French Cinémathèque (of which he was a founder in 1936 with Harlé and Franju). This has caused considerable stir among actors and directors, some of the latter stating that they would refuse their films to the Cinémathèque

and ask for those deposited there to be returned.

Production continues with new and old names equally mixed, perhaps with the emphasis on the new, and still more young or youngish men continue to make their debut as directors.

**Below and right:** Mylène Demongeot one of France's most popular screen stars. Born in Nice, September 29th, 1936, Mylène studied to be a concert pianist but turned to acting with modelling as a fill-in. Her first important role was in "The Witches of Salem" and "Upstairs and Downstairs" won her wider fame. She has been appearing with big success in the Fantomas series opposite Jean Marais.



**cannes preview  
next month**





## the french scene

Right & right centre: Jacqueline Vandal in Roger Baumont's "Three Girls in the Sunshine". Three girls hitch-hike to the Côte d'Azur. After different adventures with men on their own, the three girls meet up again at Saint-Tropez

Far right: From Yves Boisset's first film, "Coplan saves his Skin" — an adventure story set in Istanbul and some isolated areas of Turkey where we meet a strange sculptor who is fond of oriental tortures, a taxidermist who keeps his prettiest female clients locked in cages and a scholar who has a predilection for man-hunts. Directed as a surrealistic comic-strip, the stars are Claudio Brook, Margaret Lee, Jean Servais, and Bernard Blier.



In an interview full of strong opinions Fernandel is reported as saying that TV, pretentious films and Godard are killing the cinema.

Godard's recent film "Weekend" was one of the most discussed productions after its premiere which lasted five weeks with less than 70,000 entries.

"Bonnie and Clyde" looks like being as successful in Paris as elsewhere and there has been a spate of articles on violence and the question of censorship is again raised. But as one critic remarks: "a clip from "Bonnie and Clyde" was forbidden on TV while shots of the Vietnam war are allowed." Where does one draw the line? Jean Delannoy is busy on an adaptation of the classical "La Chanson de Roland", an epic poem which, as the same critic ironically points out, is full of violent images.

Philippe Fourastie's new film seems well in the trend — "The Bonnot Gang" with Bruno Cremer as Jules Bonnot and Annie Girardot as "Marie le Belge".

Alain Resnais's new film will be his long projected "The Adventures of Harry Dickson" based on the stories by Jean Ray. Dirk Bogarde will be the star.

Grand Prix of the TV Film Festival held at Monte Carlo in February was won by "La Femme Soumis" (Czechoslovakia). Michèle Morgan won the Actress award for her role in the French TV play, "La Bien-Aimée".

Jean Delannoy, Jean Anouilh and Jean Aurenche have just finished the scenario of the spectacular, "Charlemagne" which Delannoy is to direct in France, Spain and Italy this Spring. It is a tough portrait of this emperor and Roland, symbol of youth and

Below: Jean-Louis Trintignant and Sylvie Breal in Alain Robbe-Grillet's latest film, "The Man Who Lies". Bottom picture shows Sylvia Turbova and Sylvie Breal in the same film. A man Boris, comes to a small mountainous village and meets the family of a man who has been missing for some time. He tells them various stories according to whom he is talking: to the missing man's father, his wife or his sister. The missing man returns and shoots at Boris who falls as if dead.





Below left: Jean-Claude Dauphin, Philippe Noiret and Ulla Jacobsson in Bernard T. Michel's "Adolphe ou l'Age tendre". Right: Ulla Jacobsson and Jean-Claude Dauphin in the same film. An amateur film-maker looking for locations in which to make a film version of a famous novel (Adolphe) meets a woman, older than himself, whom he wants for the leading role and with whom he plays out the story — but not only on film.



#### From previous page

courage, will play an important role in the film.

Francois Leterrier is directing his third film, "L'indesirable" in which Gérard Blain will play the principal role. It is the story of a man who, after spending eight years in prison without a word about his son, tries to find the boy. Another project of Leterrier's is an adaptation of Pierre Moineau's "The Royal Hunt".

Dany Carrel has two important roles awaiting her.. As a hard-living journalist in "L'Affamée", the first film of the young TV director, Eric Le Hung, and as a cabaret dancer who becomes a big business woman in "Pepsie", from the play by Pierrette Bruno which has had a three year success in Paris.

Assistant to Becker, Rouquier, Godard and Demy, forty-year old Bernard T. Michel is making his third film, "Adolphe ou l'age tendre" based on the famous novel by Benjamin Constant. The story concerns an amateur film-maker who tries to make a film of Constant's novel, "Adolphe". Searching for locations he meets a young Swedish woman who is the mistress of the local squire and with her enacts out the main roles of Constant's story — but not in a film. Ulla Jacobsson plays the Swedish girl and Jean Claude Dauphin (son of famous acting parents) the young cinéaste.

André Malraux' famous book, "La condition humaine" will be produced by Carlo Ponti with Fred Zinneman directing.

Alain Saury and Alberto Cavalcanti are working on a new adaptation of the book by Edmond About, "King of the Mountains". The first version, directed by Willy Rozier was shown in Paris four years ago.

Jacques Rozier has just begun a new film, "La Méduse", the name of a boat which will sail round the coast of Sardinia on a publicity scheme to promote the next season's fashions. On board are two cover-girls, a fashion buyer, a cabin boy and a photographer. The boat sails from Toulon and one of the cover-girls will be model-girl Eva Loysch and the troupe will be based in a Sardinian hotel on the coast. In charge of the camera will be Hector Almendroz who will be remembered for his fine work on "La collectionneuse".



Above: Two scenes from Marcel Camus's new film, "Vivre la Nuit" in which the stars are Jacques Perrin, Catherine Jourdan, Estella Blain and Venantino Venantini.



Right: Two scenes from "Vivre la Nuit". Marcel Camus's film is a story of night-clubs and rival discotheques in the St.-Germain and Pigalle areas.

Bourgoin owns a number of clubs and gives the management of one to his second-in-command, Philippe (Jacques Perrin). Philippe, in love with Nora (Catherine Jourdan), a girl from the provinces, is jealous when she confesses that she has spent a night with her boss, Bollert (Venantino Venantini) owner of the discotheque where Nora works.

They both promise to give up their jobs but when Nora learns on the radio that Philippe is to be the manager of Bourgoin's new "boite" she accepts Bollert's offer of marriage. But both finally experience the uncertainty of Bourgoin's promises of a large salary and Bollert's offer of marriage.

Catherine Deneuve will play a Françoise Sagan heroine in Alain Cavalier's new film "La Chamade". As usual the Sagan story deals with a young woman's relationships with an older and a younger man.

Chabrol's next film will be "Le Polonais" based on the book by Pierre Accoce. Star will be Richard Widmark who plays a French agent charged with getting back an atom scientist who has been interned as a sexual maniac.

The young director, Maurice Fasquelle will bring Alphonse Boudard's book "Les matadors" to the screen. Jacques Perrin will be the hero who accidentally joins up with two men wanted by the police.

Another new director, Jacques Valentin, will direct "Le Pavillon Chinois" in the summer in which Pierre Brasseur will commit nine perfect crimes.



Jacques Perrin wants to become a director. Back from the Cameroons he has made a short film on the Ramadan festival and would like to direct a film early next year if his full programme as an actor will allow him.

Since his fantastic success with "Le Corniaud" and "La grande vadrouille" Gerard Oury has become France's top comedy director. He has just completed the script for a third film in which Bourvil will again star but this time with Jean Paul Belmondo. The film, "Le Cerveau", deals with two old friends from the Indo-China war — one (Bourvil) has settled down to an honest way of life, the other

(Belmondo) has just escaped from prison and is looking for his old companion.

Jacques Demy now in Los Angeles has just finished the scenario of a film he will make there. It is a love story of two students.

Christian Gion (27) old pupil of H.E.C. and publicity film director will make a musical comedy this Spring in which Sylvie Vartan will star.

Another Alain Robbe-Grillet novel will be brought to the screen soon — "Les Gommages" (The Swells) directed by Deroisy.

Claude Berri, whose "The Old Man and a Boy" has had such a big suc-

cess, is now making a new film "Mazeltov, ou le Mariage". Berri has written his own script.

André Smaghe has begun a new film with the provisional title of "Le Divin" in which the artist Salvador Dali is the main figure. Dali, by the way, has done the poster for "La Motorcyclette" (Girl on the Motorcycle) which has been tipped for Cannes.

Gabriel Albicocco has finished the script of his next film, provisionally called "Le coup de lune". The director hopes that Serge Reggiani will play a night-club proprietor who wants to forget his past.

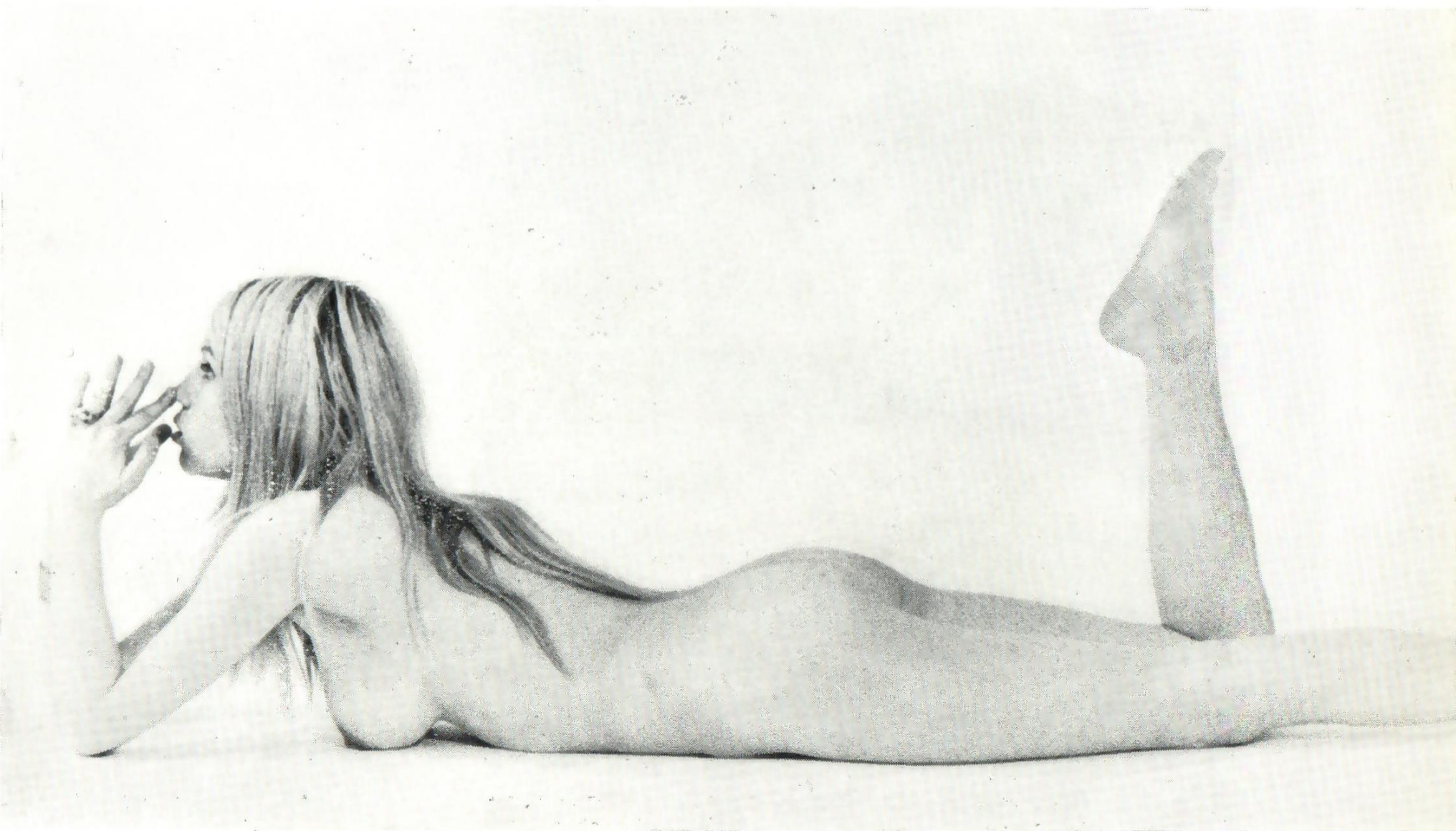


## involvement and evolvment at utrecht

"In the cinema one creates in depth. No fact exists in pure isolation and this concept of life is best captured by the film, which has all the resources of image, sound, rhythm, time flexibility and complete cultural and historical visual allusion. Today's cinema is the 'nerve ends' of art."

Left: Brigitte Kowaltschuk  
Below: Snezana Niksic in Majaz Klopčič's "Paper Planes"  
Bottom: Brigitte Kowaltschuk in the new Dutch film, "Cash! Cash!"

FILM FESTIVALS have all kinds of basic ideas, from the essentially business concept of Cannes to the cultural euphoria of Venice, but the recent Festival at Utrecht seemed to be chiefly concerned with living in the contemporary permissive society with a few outstanding exceptions such as Jean-Marie Straub's "Chronik der Anna Magdalena Bach", Kobayashi's "Rebellion" and Pasolini's "Oedipus Rex". The Japanese and Italian films have been mentioned earlier but Straub's new film is an excellent evocation of





Right: Monika Zinnenberg and Dieter Geissler in Lemke's "Forty-eight hours to Acapulco".

Bach, the man: through his music, the composer's own handwriting on letters written to his brother, Philip Emmanuel Bach and the musical scores. This is Bach the family man as well as the musical genius, beset with difficulties at once professional and social. It is not "a life of Bach" but rather a living portrait of the man.

But more to the point were the films (features and shorts) that looked at our present day society: Roger Corman's "The Trip", Godard's "Weekend", Bellocchio's "La Cina è vicina", Don Levy's "Herostratus", Chytilova's "The Daisies", Lemke's "48 Hours to Acapulco", George Moore's "Years of the Cuckoo" and his "The Griller", Paul Collet's "Cash! Cash!", Manthoulis's "Face to Face", Jacques Godbout's "Yul 871", Fadil Hadzic's "Protest", Matjasz Klopčic's "Paper Planes", Zivojin Pavlovic's "The Rats Wake Up".

"The Permissive Society," said Denis Pym, the Australian sociologist recently, "is the beginning of individual responsibility. The new generation



won't work in the old way and responsibility must be given early."

In these new films by, mostly, young directors, we see this struggle for individuality, for responsibility, in the new settings that are creating new ways of life, new habits. In "The Years of the Cuckoo" Hans is a young man who first models himself on a brash advertising type but who discovers that the cut and thrust of advertising can have few sentimental illusions.

Godard's "Weekend" is based entirely on the habit of Parisians getting into their cars weekends and making for the surrounding countryside with consequent traffic jams and accidents. Fred van Doorn's "Subject Observed" is about the way people can observe others' lives in the large blocks of modern, picture window flats: particularly with the aid of binoculars — the sale of which appears to have risen with the increased number of high blocks of flats.

Matjasz Klopčic's "Paper Planes" (Yugoslavia) has a TV photographer falling for a young ballerina. Their idyllic affair forces them into a position which will be resolved either by a marriage which will, more than likely, cripple their ambitions; or their paring to continue careers that may or may not be as successful as they dream possible.

Don Levy's first feature film, "Herostratus" (which, incidentally opens at the new ICA centre) is the story of a young man who wants to commit suicide publicly and he persuades a public relations firm to exploit the event. Then he changes his mind but by this time the situation is out of hand. The film's title is taken from Herostratus, the legendary figure who burned down the temple of Artemis at Ephesus, in a bid to achieve immortality by some great feat of destruction.

Bellocchio's "La Cina è Vicina" and Manthoulis's "Face to Face" have

To next page

Right:  
From "Subject  
Observed"  
Below right:  
Mireille Darc  
in "Weekend"







From previous page



Left and Above: Two shots from Don Levy's "Herostratus". "His characters and their motives are exposed layer by layer within the context of a society whose aims and aspirations are centred on private gain and personal success, virtually at any price."

both political and social overtones and one is more and more inclined to agree with Pierre Teilhard de Chardin that nothing happens in isolation. We are what we are because we are living at this moment, because it is the age in which one can speak of "the death of God"; the age of Black Power, because it is the age of the mini-skirt, the age of the Vietnam war, the age of mass media, the age of multiples with "the artist in charge of the mechanics".

It is this concept of nothing in isolation (a work created in depth) —

of the artist being in charge of the mechanics (the director in charge of the unit) that makes the cinema such an exciting medium. There is nothing that the screen cannot embrace and nothing is (simply by tradition, or earlier conditioning) forbidden.

Ernest Lindgren in his twenty-year-old treatise "The Art of Film" writes that the use of classical music for sound films is entirely to be deplored and, implies (in his camera and lighting section) that tragedy cannot effectively (theatrically) occur in a sunlit room.

Right: Bekim Fehmiu and Nada Subotic in Fadil Hadzic's "Protest" which is about a man who throws himself from a high building in order to escape the injustices of society.



Below: From Straub's "Chronik der Anna Magdalena Bach"



Above: Letitia Douglas in Wouter Ramaker's short (45 mins.) "The Moment they start Whispering". The story of a girl on holiday in Holland. She has the image of an ideal man in the revolutionary Richard Del Guero but falls in love with the rebellious son of a Dutch family. The short film was well received at Utrecht by press and public alike.





Above: Strip-tease from Don Levy's "Herostratus" which will be shown at the new ICA centre.

These and rules like them are for the breaking: Pasolini in most of his films effectively uses classical music; the whole sunlit aura of Widerberg's "Elvira Madigan" adds to the sense of impending tragedy.

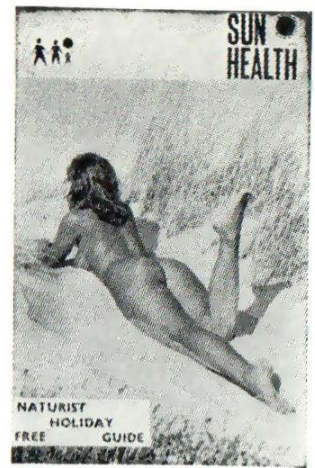
One of the criteria of contemporary cinema (or indeed art generally) is that everything is useable — 18th century music or the comic strip — a political situation or the life of a film star — everything, but everything, is useable.

Everything was conceived and executed in pictorial art before the cinema came. The human figure, narrative, abstractions — everything had been achieved in the static, two-dimensional frame. Came the cinema and movement. The cinema is only part of the natural evolution of art — a word, which, because of the cinema, has taken on a new concept.

Everything is evolution and the continual adaptation to the continual change of matter and society.

The new young film directors have grasped this fact and the Utrecht festival, by emphasising their films, drew art and life closer together.

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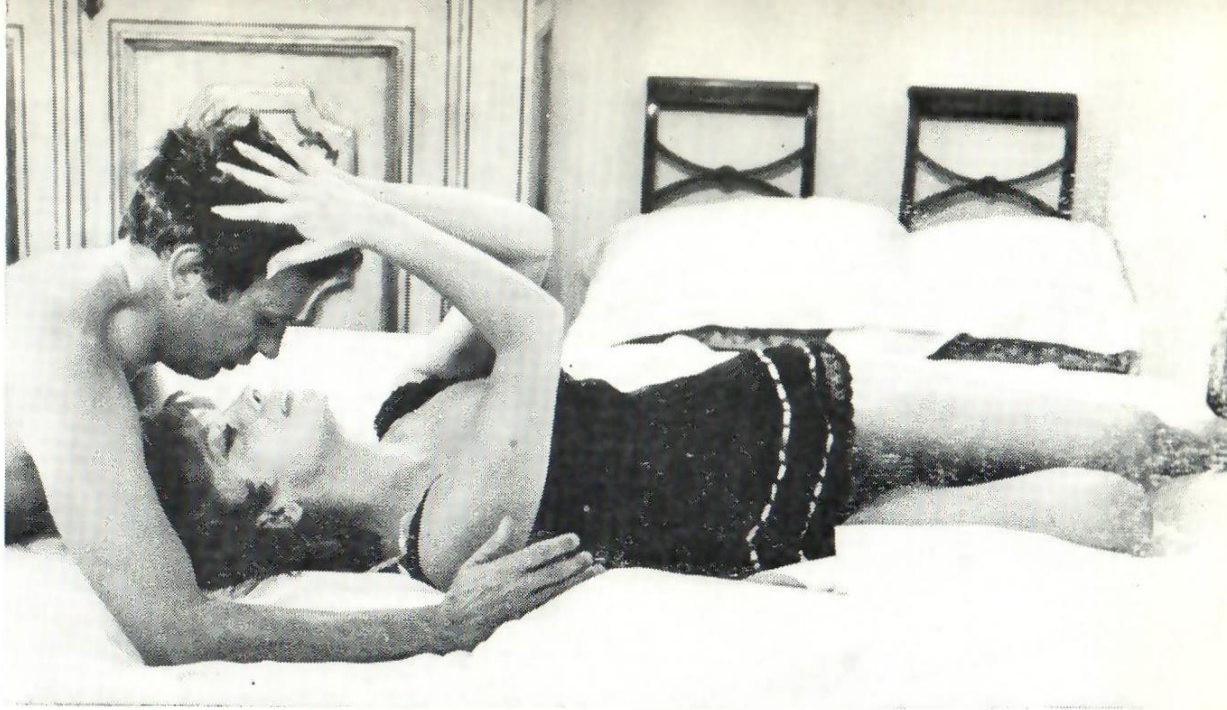
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Above: Maria Grazia Buccella, one of Italy's most attractive film actresses who is busy making films in Italy and France. She is seen here in "L'idea Fissa".



Top right: Jean Louis Trintignant and Gina Lollobrigida in "La morte ha fatto l'uovo". A husband, without money, wants to murder his wife and go off with her cousin.

Right: Suzy Kendall and Michael Elphick in "Fraulein Doktor" directed by Alberto Lattuada. It is the story of the First World War Spy operating under the name of Fraulein Doktor who passed on the information concerning Lord Kitchener's embarkation on the Hampshire.



## the italian scene



Italy's only woman producer, Marina Cicogno, has come up with a new film about youth, "The Young Tigers", directed by Leonviola. It has a mixed cast of newcomers including Martine Malle (Holland), Helmut Berger (Germany) and the Italians, Vanni de Maigret, Massimo Farinelli and Luca della Porta.

The story takes place during the summer of '66 when a group of young people from wealthy families, bored by their lives, take over a residential villa in Milan and live it up. In a stupid game, one is killed and a police enquiry results.

Indifferent and arrogantly sure of their being able to trick the world of adults, five of the youngsters now become involved in getting a large sum of money out of Italy into Zurich, and their plan has a neat, ironic twist. Left: a scene from "The Young Tigers" in the Milan Villa.





Above: Franco Nero and Charlotte Rampling in Gianfranco Mingozzi's "Sequestro di Persona", a story about a young couple touring Sardinia in a car who are held up by bandits. The girl is set free but the boy is held to ransom. The script is by Ugo Pirro.

Left: Gina Lollobrigida in "La Morte ha fatto l'Uovo".

Latest new Italian director is "theatre cabaret" actor, Giancarlo Cobelli who is working on "Stop the World, I want to get Off" with Lando Buzzanca, Paola Pitagora and Barbara Steel. Paola Pitagora, since her big success in Bellocchio's "Fists in the Pocket" has made several films including "Tenderly" and "Gangsters in Rome".

Elio Petri, following the steps of such notable directors as Lizzani, Vancini and Tinto Brass, will make his debut in the western genre; "Tomorrow we'll be dead".

Lea Massari and Marcello de Leo are the stars of "Il travestito di Mattia Pinoli".

"The Tower of Sin" is a new film directed by Fritz Umgelter starring Marilu Tolo.

"Le Voglio Morto" is the new film directed by Paolo Bianchini.

Antonio Sabato (seen in "Grand Prix") is starring in "Due Volte Giuda" directed by Nando Cicero.

Franco Prosperi intends to make a film on the life of von Richthofen, First World War German flying ace. Probable title: "The Red Baron".

Ennio Flaiano has a script for director Miguel Salkind: "The Return of Casanova".

**Right:** Stefania Sandrelli who came to international acclaim in Germi's "Divorce, Italian Style" and who has made other films with this director namely, "Sedotta e abbandonata" and "L'Immorale" as well as such prize-winning productions as Pietrangeli's "Io la conoscevo bene".





# the new canadians

**ONLY A YEAR** or two back the word "longeurs would surely find itself into any festival review of a Canadian feature. Now the scene has changed — not only is a genuine national identity emerging but it has within it its own conflicts which add to dramatic tension. It has also its own nouvelle vague, largely identified with independent and underground production.

One of the major figures of the new young Canadian cinema to emerge during the past couple of years is twenty-six year old Jean-Pierre Lefebvre whose "The Revolutionary" was rejected by the Montreal Film Festival in 1965 (political reasons) and whose "Il faut pas mourir pour ça" won the Grand Prix of the 5th Canadian Film Festival last August.

Perhaps naturally "The Revolutionary" caused some comparison with Godard and his "Les Carabiniers" but, in fact, there is no similarity. Says Lefebvre: "Godard is nervous, he improvises, he likes words. I'm quiet, I'm slow, I don't do any improvisation." Despite the 'slow' bit however Lefebvre shot "The Revolutionary" in 6½ days and his next film "Patricia et Jean Baptiste" in nine.

There is a certain tragi-comedy element in all Lefebvre's work which is invariably embodied in a main character: in "Patricia et Jean-Baptiste" it was a French Canadian odd-job man, inarticulate and a bit "odd"; in "Il Faut Pas Mourir Pour Ça" it was a madcap young man who inherits a large sum of money but is disappointed in love and loses his mother.

Until recently Lefebvre made films with his own money. Now he has a film contract with the Canadian Film Board. "For the first time in my life someone is paying me to make a film."

He is currently making a feature, "Mon Amie Pierrette" using non-actors and shot on 16 mm.

Also at the Festival was Michel Brault's "Entre la Mer et l'eau douce" — the first feature of this much admired cameraman. It is a story of a country boy coming to live in a city and, generally speaking, Brault as a director does not have the same impact as Brault the photographer. Genevieve Bujold, incidentally, plays a role in the film.

"Entre la Mer" was made by a new production company, "Cooperatic", which combines the forces of Louise Beaulieu, Michel Brault, Jean-Claude

Lord and Pierre Patry.

Their first production was Patry's "Trouble-fete" made for £600; their current line-up is impressive: Pierre Perrault's "The St. Lawrence" (this director's "Le Regne du Jour" was indifferently received at Cannes last year); a project on the novel "Next Episode" by Hubert Aquin which Gilles Groulx will direct; and films by Marcel Du Louis, Georges Carrier, Gilles Carle and Bernard Sicotte.

Undoubtedly the shining light of what is still called the Underground movement is twenty-nine-year-old John Hofsess who has only been making films for some two years and has already created considerable acclaim with his ever-expanding "The Palace of Pleasure" which currently has three sections, "Redpath 25", "Black Zero" and "Resurrection of the Body". "Black Zero" has been claimed a masterpiece — "the finest experimental film in two generations" and won the first prize for an Experimental film at the Vancouver Festival last year.

Hofsess, studied at McMaster University where he formed a film club and also a distribution organisation which led to the CFDC (Canadian Film-Makers Distribution Centre) which was established in Toronto in Spring 1967. The Catalogue of CFDC has close on a hundred titles including some USA underground films from such makers as Jonas Mekas and Bob Cowan.

Despite the fact that "Expo 67" has given the Canadian public a greater awareness of films, there is still not a large public for Canadian films and



Above: Jean-Pierre Lefebvre

still less a potential export business. Nevertheless distributors such as France Film assist young Canadian film makers and M. Georges Arpin, president of France Film believes that a new film, "Operation Umbrella", made around lac St-Jean is the kind of film that will help the Canadian film to break into wider markets.

New productions include:

"Chant Premier", directed, in colour, by Gilles Groulx whose "Le Chat dans le Sac" was a sensitive study of a young writer. The new film is about pop music in Quebec.

"Mon Oeil", a 16 mm feature, quite unlike Jean-Pierre Lefebvre's usual work, dealing with violence as a part of our culture.



Above: modern bedroom decoration in Ron Kelly's "Waiting for Caroline" starring Alexandra Stewart. Left: The day-long lovers in twenty-three year old Iain Ewing's "Picaro". Ewing studied at Toronto University.





"Goulette", a dramatised documentary by Pierre Perrault.

"Un Jour d'un Été" a dramatised documentary directed by Marcel Carrière about a girl who wants to break away from her slum environment.

Two recent National Film Board feature-length productions have been Don Owen's "The Ernie Game" and Ron Kelly's "Waiting for Caroline". "The Ernie Game" (confused young man in search of identity) was seen effectively at the Monte Carlo Festival. "Caroline", played by Alexandra Stewart, is a wealthy debutante who wants to break away from her comfortable background but is insincere in her search for kicks and love.

Two magazines (bi-monthly) that deal effectively with the Canadian scene are Take One (editor Peter Lebensold) and Sequence (editor Leo Bonnevillie). Both are based on Montreal. The former makes a speciality of new work, the latter often deals with subjects, such as the Canadian Cinema, in depth.

Two new directors to emerge in the Toronto area are Albert Waxman and Paul Rocket. Waxman, an actor, made a colour short, "Tviggy", which deals with a young, skrawny Jewish girl's hopes of becoming a model girl. This was shown at Tours this year. Waxman is now planning to make a feature on young people in a Toronto tenement house.

Rockett, a fashion photographer, has a wry humour in three shorts, the best of which is "The Royal Condition" about European noble families in exile.

**Below: Iain Ewing points for cameraman Bob Fresco while shooting the film, "Picaro", a story of a day's love affair between a girl and the boy she picks up in her car.**



# POLAND

**LOOKING AT THE LIST** of current Polish productions it seems the emphasis is very much on the established directors (Batory, Nasfeter, Kutz, Hoffman, Has) and period pieces and war themes are in favour.

Young directors are still taking their diplomas at Lodz but as yet they seem to be making little impact on the professional scene. One thinks particularly of Marek Piwowski whose "Kirk Douglas" won the Cinestud 67 award last year, Pawel Komorowski, Anna Sokolowska and Janusz Majewski (now making TV plays).

Skolimowski still represents the young Polish cinema for most people but, in fact, it is something like four years since we first reported his "No Marks of Identification" in CFR.

Perhaps the student theatre, with its economy of productions, is attracting young people such as the Cracow Theatre 38 which does anything from a dramatisation of Kafka's "Letters to Milena" to Jesenin's "Confession of a Hooligan".

Many who await a rebirth of the Polish cinema feel that it has to come from young people and not from the more middle-aged directors who are still inclined to use the war theme in terms of social and political symbolism.

It is now some five years since Poland began TV Film production and this has undoubtedly made inroads into the available talent.

A new TV and screen film is "Countess Cosel", the classic love story of the 18th century written by Kraszewski the popular writer of historical novels. It is directed by Jerzy Antczak, a TV man.

"Paris-Warsaw without a Visa" — directed by Hieronim Przybyl with Mieczyslaw Kalenik as a pilot who flies commercially after the war and becomes involved in many adventures. The popular actress Pola Raksa also has a leading role.

"The Nut-Cracker" directed by Halina Bielinska — a fairy tale for children based on E.T.A. Hoffman's short stories.

"Mr. Wolodyjowski" — 150 minute wide-screen colour production directed by Jerzy Hoffman. A 17th century national adventure story with the popular actor Lomnicki in the title role, of the patriotic knight and famous swordsman.

"Journey into the Unknown" is written by a young author Andrzej Brycht (his first feature film script) and directed by Jerzy Ziarnik. It concerns a young shiftless writer who experiences a kind of moral crisis when he visits the former Auschwitz concentration camp. The implication is that young people accept war and martyrdom as empty words and require some personal contact to make

**Left: Director Ron Kelly instructing Alexandra Stewart for a scene for the film "Waiting for Caroline".**



**Above: Wojciech Has — now working on "The Doll"**

them aware of this danger.

"Dancing at Hitler's Headquarters" directed by Jan Batory — a love story in which class presents its obstacles.

"Weekend with a Girl" directed by Janus Nasfeter — a young couple fighting in the Polish Underground during the last war.

"The Doll" directed by Wojciech Has — from Boleslaw Prus's novel of a wealthy merchant's love for an aristocratic girl.

"Twice Times a Dream" marks the debut as a feature director of Zbigniew Chmielewski who was assistant with Kutz on many films. It is the story of a schoolgirl's love for a good-looking neighbour.

"The Leap" directed by Kazimierz Kutz, the story of two young men who run away from home and strike up an acquaintance with a shady character who involves them in the planning of a theft. But regular work and two girls react on them in different ways. The story shows the predilection of young people for adventures of a near criminal character, brawls and risky ventures as a counterpart to the traditional heroic deeds that were forced, by circumstances, on their elders.

## cinema in depth

A new festival formula has been born at Poitiers. At a time when the various festivals are threatened by routine, this town has found a unique and original formula: the study and discovery of a country through its cinema. Last year it was Great Britain; this year it was Poland. Some eight thousand people followed the showings of 25 features and 50 shorts while a distinguished Polish delegation included such distinguished literary and film names as Iwaszkiewicz (author of "Mother Joan of the Angels"); Tadeusz Konwicki (director of "All Saints" and "Salto"); Daniel Szczechura (director of animated shorts) and the actor Piotr Pawlowski (the High Priest in Kawalerowicz's "Pharaoh").



## teutonic two - way stretch



Above: Two scenes from Jurgen Roland's "Hamburg, Special Quarter". A typical German production which uses the notorious 15th District of Hamburg as its setting. Forty-eight hours in which a man is determined to get even with the policeman who put him away and a girl who tries to save him, against the shady night life of a big city famous for its "pleasure" centre.

**GERMAN PRODUCTION** continues in its two-way fashion, with the popular thrillers and sexy dramas on the one hand and the films of the young generation on the other. It must be admitted that the young generation catches all the international publicity — usually at the festivals — and the bulk of commercial productions get little international press.

Perhaps this is the reason that it has been decided to spend over £100,000 on promoting German films abroad. As yet, however, there is considerable difference of opinion

as to how the money should be spent: some suggest it should go to SPIO (the top organisation of the German industry), or to the Export-Union, while others want a completely new organisation dealing with the publicity of German films and nothing else.

Right: A girl and her ways — from Horst Manfred Adloff's new, controversial film, "The Golden Pill", in which a number of students get up a petition asking the authorities to agree to students having proper access to the pill.



Above: Girls and their ways in the German-Scandinavian comedy, "Don't Forget to Kiss the Wife" directed by Egil Kolsto. A popular author of sexy books is so busy he fails to realise how attractive his own wife is. We could tell him — she's Ghita Norby.

**18th berlin film festival**  
**21st june - 2nd july 1968**





Right: Birke Bruck and Werner Enke in Franz Josef Spieker's anti-military comedy, "The Oak Leaf and the Fig Leaf" which has a don't make war, make love context.



Left: "From Heaven to Hell" is the title of the book — from love to war, presumably. From the new film, "The Oak Leaf and the Fig Leaf".

Young German directors are considerably assisted by money grants from the Young German Film Committee. Scripts chosen for support recently have been Alexander Kluge's "The Destruction of the Sixth Army" (it's good to see this talented director on another film); Edgar Reitz's "Cardillac"; "Happy End" — the script by Hans Stempel and Martin Ripkens; the director will be Theodor Kotulla; Hans Jürgen Syberberg's "The Photography of Jochen Koch"; Dieter Kauzner's "The Road to Tongay"; "Time for Dreaming" by Dagmar and Wolfgang Urchs.

Monetary awards to writers have been made to Roland Klich for "Israel Shut" and to Ruth Rehmann for the scenario of "Darling, Darling".

The youngest of the Young German directors is undoubtedly Werner Herzog who has just finished his first feature film, "Sign of Life".

Born in Munich, September 5th, 1942 (his real name is Stipetic) he studied at the universities of Munich and Pittsburg and has also travelled in England, Greece, Mexico and the Sudan.

In 1966 Herzog worked on American TV as well as on rocket research. His films are "Heracles — 1962" (new version 1965); "Playing in the Sand" (64/66); "The Unexpected Defence of the German Cross Castle" (66), "Last Words" (68) and his first feature, "Sign of Life" which was supported by the Young German Film Committee and which won the Carl Mayer scenario award.

Bulgarian born Marran Gosov, who has been working in Germany for the past eight years, had his first feature film, "Angel, or the Virgin of Bamberg", successfully premiered in Munich some weeks back. This is the story of a girl who leaves home to find out about love.

Gosov has now begun his second feature, "Sweets and the Whip", which has the popular Roger Fritz as a male model who, after being photographed in someone else's dress suit, someone else's luxury flat and someone else's luxury car, decides he wants these things for himself and becomes a bank robber and jewel thief.

One of the characters is an art dealer and a lot of the film is shot in the villa of a real-life antique and art dealer. The dealer's wife, out for adventure, becomes an accomplice of the model while the husband, doubtful of his wife's intentions, shields the thief from the police.

Gosov does not want to be classified as one of the German New Wave. He calls his film an intelligent thriller and he wants his films to be first-rate, entertaining modern cinema. Producer is Rob Houwer who has Gosov under a three year contract.



Right: Monika Zinnenberg in Klaus Lemke's "Forty-eight hours to Acapulco".



## happening in april

Correct at time of going to Press. Readers are advised always to phone before making a long journey. Subject to alteration.

Academy One (GER 2981) — From April 4th: Bo Widerberg's sunny tragedy *Elvira Madigan*  
Academy Two (GER 5129) — From April 4th: *Ulysses*  
Academy Three (GER 8819) — Bresson's *Mouchette*  
Berkeley (MUS 8150) — *Un Homme et une Femme* & *Le Bonheur*  
Cameo Moulin (GER 1653) — *Massacre for an Oray & Topless Story*  
Cameo Poly (LAN 1744) — *Lelouch's Vivre pour Vivre* starring Yves Montand, Annie Girardot and Candice Bergen  
Cameo Royal (WHI 6915) — Lucia Modugno in *Her Private Hell*  
Cameo Victoria (VIC 6588) — From 4th: *Lelouch's Vivre pour Vivre*  
Charing Cross Road, Jacey Tatler (GER 4815) — *The Greek film, Lust in the Swamps*  
Chelsea Essoldo (352 7488) — *Othello*. From 7th: *Man for all Seasons*. Followed by *Ulysses*  
Cinephone, Oxford Street (MAY 4727) — *Marie-France Boyer in Sex from a Stranger (L'Etrangere)* & *It's a Bare, Bare World*  
Compton Club (GER 4555) — *Members only*  
Dilly Club (GER 6266) *Members only*  
Hampstead, Everyman (HAM 1525) — *Polanski's Knife in the Water* 1 (7)

Leicester Square, Odeon (930 6111) — *Zeffirelli's Romeo and Juliet*. Paris Pullman (FRE 5898) — *Jonas Cornell's sexy comedy Hugs and Kisses* & Bert Haanstra's *The Human Dutch*

Piccadilly, Jacey (REG 1449) — *Mondo Bizarre*  
Royalty (HOL 8004) — *Coppelia* — international cast with Spanish company

Birmingham, Cinephone — *The Serpent & Lola*, 7 (7); *El Greco & Three Coins in the Fountain*, 14 (7); *Mademoiselle & 10.30 p.m. Summer*; April 28 *La Religieuse*

Brighton, Continentale — *Paris in August & Bitter Harvest*, 1 (6); *Uncle Tom's Cabin & Wild Wind*, 7 (7); *Fantasia*, 14 (7); *La Kermesse Heroique & The Trial*, 21 (7); *Romeo and Juliet*, 30 (6)

Brighton, Jacey — *Search for Venus & Hours of Sin*; *The Oldest Profession & Venus of the North & Mid-summer Night in Sweden*; *Point Blank & Wild Wild Planet*; Brighton Festival for two weeks, arranged by the National Film Theatre

Edinburgh, Jacey — *The Pussycats & Violent Summer*; *The Magnificent Cuckold & Marriage of Convenience*; *The Other Sex & I Like Birds*; *Mondo Bizarre*

Liverpool, Jacey — *The Serpent & Do You Like Women*; *Young Aphrodites & Devil Doll*; *La Religieuse*; *The Pussycats & Violent Summer*

Manchester, Cinephone — *Bardot in And God Created Woman & Curse of the Dead*; *Mini Weekend & Lost Sex*; *The Diabolical Dr. Z* & *The Embalmer*; *The Magnificent Cuckold & Marriage of Convenience*

At the National Film Theatre the programme highlighting the work of cameramen continues and on April 2nd Kurosawa's, "Yojimbo" is being shown — cameraman Kazuo Miyagawa. Losey's "Eve" can be seen on the fifth with camerawork by the late Gianni Di Venanzo — apart from the playing of the stars (Moreau and Baker) it is a veritable homage to the beauty of Venice and the islands — particularly Torcello. The work of Ghislain Cloquet is superbly demonstrated in Malle's "Le Feu Follet" (April 6th) while the big Polish film, "Knights of the Teutonic Order" with spectacular photography by Mieczyslaw Jahoda is on Sunday 7th.

We haven't seen much of Chabrol's "adventure" work here so his "An Orchid for the Tiger" is noteworthy on April 11th. This has some fine location shots by Jean Rabier and some fantastic animal imagery. The stars are Roger Hanin and British actress, Margaret Lee (the film is dubbed).

If you haven't seen "An Actor's Revenge" yet don't miss the opportunity on April 12th. The superb colour photography is by

The "Enchanted Desna" (April 13th) is the third film made by Dovshenko's widow on her husband's unfiled scenarios.

by Bibhuti Bhushan.

Referring to the rumours of his making a film in Hindi to reach a wider audience the director said it would have to be late in 1969. He would, in any case, have to choose his own story and write his own script and he expressed a preference for Bankim Chandra's "Raisingha" which lends itself very well to a Hindi adaptation. The interview also took in censorship and the awards of national prizes for quality films. Ray felt that juries should be formed of enlightened people with real contact with film-making or film criticism.

He felt that a self-censorship for directors would help them to know where they stand in respect of controversial themes but felt there must be a final "visual" censorship and that if necessary there could be two versions of a film, one for Indian audiences and one for export.

As for the effect of horror films on children Ray said that Bengali children are attuned to it from folk tales of the region. In fact he himself, was, at one time, a horror addict.

Film Societies, he continued, have come up like mushrooms but not all the films shown by them can be judged from a purely artistic viewpoint. At a recent French Film Week there was a big rush for seats for "A Man and a Woman", on the title alone, whereas there was not much demand to see "Au Hasard Balthazar".

As this issue is being printed we learn of the death, at the age of 79, of Carl Dreyer. An article on this great Danish director will appear next month.

## CLASSICS

Baker Street — *How to Steal a Million*, 7 (7); *Love with the Proper Stranger*, 14 (7); *Late Shows* — Every Friday: *Season of French Films* — *Le Feu Follet*, 12th; *Thomas L'Imposteur*, 19th; *Gervaise*, 26th;

Brixton — *Hercules Against the Sons of the Sun*, 11 (3); *Tanganayika*, 15 (3); *The Devils Hand*, 21 (1); *Secrets of the Nazi War Criminals*, 28 (1); *The Fury of Hercules*, 29 (3)

Chelsea — *Zorba the Greek*, 7 (7); *La Steppa*, 14 (7); *What's New Pussycat*, 28 (7); *Late Shows* — Every Friday: *The Sheep Has Five Legs*, 12th; *To Love*, 26th

Croydon — *The Patsy*, 7 (7); *Wedding Swedish Style*, 21 (7); *Circus of Horrors & The Pit and the Pendulum*, 28 (7)

Dalston — *Sex in the Grass & Drops of Blood*, 7 (4); *Hercules Against the Moon Men*, 14 (4); *The Evil of Frankenstein & Wheel of Fire*, 28 (4)

Hampstead — *Late Shows* — Every Saturday: *Thomas L'Imposteur*, 13th; *Une Femme est une Femme*, 20th; *Manon*, 27th

Kilburn — *The Song of Bernadette*, 7 (7); *Life at the Top*, 28 (7); *Late Shows* — *Striptease*, 20th

Notting Hill — *Pierrot le Fou*, 7 (7); *The Cardinal*, 14 (7); *Now About these Women*, 21 (7); *Late Shows* — Every Friday: *Beautiful but Dangerous*, 5th; *Who Wants to Sleep*, 12th; *Seance on a Wet Afternoon*, 19th; *Moulin Rouge*, 26th

Praed Street — *The Phantom of the Opera*, 21 (7); *The Fiend who Walked the West & Rodan*, 28 (7) *Stockwell* — *The Trials of Oscar Wilde*, 7 (4)

Tooting — *Genevieve*, 7 (7); *Blindfold*, 14 (7); *The Ipcress File*, 21 (7); *The War Lord*, 28 (7)

Waterloo — *Peter Sellers Programme* — *I'm All Right Jack* and *Two Way Stretch*, 14 (7); *Boeing Boeing*, 28 (7)



Above: Catherine Spaak in "Empty Canvas" (Windmill, London).

the  
world  
of  
films  
SAT-  
YAJIT  
RAY  
in  
1968

1968 looks like being a busy year for Satyajit Ray. After the postponement last year of his much cherished "Goopie Gayene Bagha Bayene" and his acceptance of the film "Chidivakhana" he is again working on "Goopie" which, of course is based on the children's fantasy written by his grandfather.

The time of the year for shooting is most important for this film and Ray was on location with it in Birbhum and Rajasthan during January and February. At Rajasthan Ray made arrangements with a circus performing there to help with some sequences.

Ray wants to get the film completed by the end of March so that he can begin another favoured project, a story by B. B. Banerjee set against the Bengal Famine. He is anxious to finish "Goopie" before the rains come as that is when the famine picture has been timed. Then, of course, Ray will begin his international venture, "The Alien".

Most of the songs for "Goopie" were recorded at Bombay a year ago and Ray recorded some more just before taking up shooting again. It is the story of two boys, Goopie, the singer, and Bagha, the drummer, who set out to see the world and in their juvenile way, conquer it.

In a recent interview with the Bombay weekly, "Screen", Ray said that after "The Alien" he hoped to make "Ashani Sanket" based on the novel



from page 7

berg) presents a puppet theatre recital from "The Magic Flute", with its ornithological parallels to the film itself. By an almost supernatural combination of music, lighting, and trick photography (the "puppet" Papageno is a real man in miniature), Bergman creates a palpable sense of despair and helplessness.

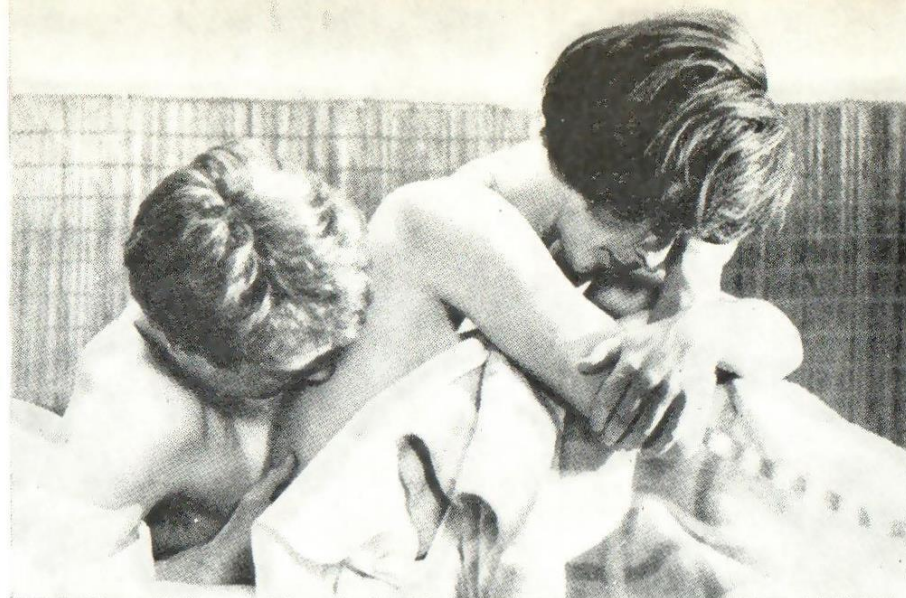
In another brilliant sequence, Johan stands fishing by some rocks. A young boy approaches and looms over him. A hideous struggle ensues. The scene is drained of conventional sounds, and photographed in a gleaming, bleached out manner like the opening flashback in "Sawdust and Tinsel".

In Jan Troell's "Eeny Meeny Miny Moe" ("Ole Dole Doff"), Per Oscarsson plays the schoolmaster who feels himself persecuted and inadequate. The script is excellent, siding first with the master and then gradually achieving a level of objectivity that shows both teacher and pupils to be victims of their own illusions, unable to cross the no-man's land that lies between them. Oscarsson is misled by his own zeal; undermined by a cold and childless marriage; and finally ineffectual because he sides instinctively with the class against his own authority.

Troell has photographed and edited the film himself, contrasting impressionistic moments of glamour and happiness with the harsh routine of the school, where the cacophony of shrill voices and slamming desks frays the patience of the teachers. But "Eeny Meeny Miny Moe" is neither hysterical nor coy like American pictures on the same subject ("The Blackboard Jungle", "Up the Down Staircase"). It simply analyses with rare vigour a situation that is present in every school and in every country.

If Troell in his film sees life through a teacher's eyes, Kjell Grede gives us the children's vision of things in "Hugo and Josefin", which is enjoying a huge reception from the Swedish public at the moment. Josefin is a stout-hearted, independent little girl. She becomes fast friends with Hugo, whose father is apparently in prison. Their adventures, their conversations, their discoveries: these form the fabric of the film. "Hugo and Josefin" is Grede's first attempt at directing a feature, and it is difficult not to respond to the

Right: Hans Ernback and Bente Dessau in "Burned Child."



unself-conscious acting of Maria Oehman and Frederick Becklen, and to the atmosphere of the Swedish countryside in summer, evoked so warmly by Lars Bjorne's colour photography.

In the "Blue Edition" of Vilgot Sjoeman's "I Am Curious", Lena Nyman again tries to rouse the dead animal that is, seemingly, Swedish social democracy today. She trundles through the country on her bike, has a series of encounters with interesting people, and finally comes to realise once again that her ideal of non-violence is inapplicable to private life. Sjoeman's approach is much more disenchanted even than it was in the "Yellow Edition". He claims that Sweden boasts about sociological advances that are in fact very amateurish (the treatment of prisoners and diseases, for example). He is constantly forcing his audience to participate in the business of film-making. It becomes hard to distinguish between fact and fabrication, between art and artifice. Nevertheless, this is the "committed cinema" that Lindsay Anderson must have dreamed of during the fifties. It provokes from a radically left-wing standpoint; it engrosses visually; and its scenes of sex are often more harrowing and pitiful than they are titillating.

"Burned Child" is a new film directed by Hans Abramson, whose "The Serpent" was also based on a book by Stig Dagerman. Bengt (Hans Ernback) falls in love with his father's mistress, played with exquisite sophistication by Bente Dessau, but his jealousy remains unacknowledged even by his own fiancée. "Burned Child" is shot in a slow, tasteful style, with an exaggerated emphasis on details that tend to bog down the plot. Sven

Nykvist's colour photography is magnificent, bringing to life the rich tints of the archipelago, and contributing to the atmosphere of wrecked innocence that Abramson builds up so carefully. But despite its discreet treatment of sex, "Burned Child" is ultimately too academic to catch the undertow of insecurity and despair that characterised Dagerman's novels.

Henning Carlsen has followed "Hunger" with a wild excursion into fantasy, an attempt to make a film in which all semblance of plot is discarded. It's called "People Meet and Sweet Music Fills the Heart", and Harriet Andersson, as a blonde dancer, leads the romp, from Copenhagen to Rio to New York. There are short glimpses of torrid sex life 'à la danoise', bursts of spicy dialogue (some of it in English), and any number of visual gimmicks. It is a frustrating and almost perversely undisciplined film, but Harriet Andersson has not looked so attractive for years.

A less pretentious sex comedy is "Summer of the Lion", directed by Torbjorn Axelman with disarming goodness and an affectionate eye for the landscape of Gotland, the island where so many Swedes spend their summer holidays. Sven-Bertil Taube (the dapper husband in "Hugs and Kisses", incidentally) plays a writer on astrology who is quickly entangled with a trio of girls when he arrives at a remote village on his motor-bike hoping to work in peace. The dialogue of the film is banal, to say the least, but for sheer uninhibited 'joie-de-vivre'. Axelman is still outstanding in the Swedish cinema. Essy Persson, Yvonne Persson, and Margareta Siodin are the girls who star so sensually.

## JEAN STRAKER'S PHOTO-NUDE

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## misunderstood

In "The Man from Gibraltar" we were treated to an exciting glimpse of some of Florence's art treasures; in "Incompreso" ("Misunderstood" — Cameo Poly) we have as the background to a story of misunderstood youth, the lovely surrounding countryside of the Tuscan city — the way up to Fiesole and the villas and restaurants that find themselves in the breath-taking belvederes.

Not that this is all that Comencini's sensitive film has to recommend it. It was seen and reviewed at Cannes last year (CFR June) and we recommended it then for British audiences. It has Anthony Quayle as the British consul at Florence. His wife has just died and he is faced with the problem of how to explain her absence to his two sons — seven and four. He decides to tell the older son and to shield the younger from the truth but the tragedy is that the eldest boy also requires love and understanding and

## renaissance love

A beautifully played film but for the melodramatic close. Based on Florence Montgomery's novel. Lush colour photography by Armando Nannuzzi. The boys are Stefano Colagrande (Andrea) and Simone Giannozzi (Milo).

It was, of course, inevitable there should come a teenage "Romeo and Juliet". After his well remembered production eight years ago at the Old Vic with Judi Dench and John Stride as the lovers, Zeffirelli could, really only come up with lovers of the actual age Shakespeare interpreted them.

As might be expected from an artistic Italian, he has conceived everything visually: Romeo has "a gentle, melancholy, sweet face"; Juliet is "classically beautiful with a husky voice and mesmerising eyes". And both act out their love in genuinely medieval Italy.

The young couple speak their lines as two young people in love, not like two trained players conscious of the beauty of their lines. The English poetry is diminished but Zeffirelli and the writer Franco Brusati remind us that it is a classical Italian love story set down in print by Luigi da Porto nearly thirty years before Shakespeare wrote his tragedy and probably current in early Renaissance Italy — the time in which this new film version is set.

Before its unification, Italy was a collection of small states ruled over by powerful families, often with the aid of equally famous mercenaries (condottieri). There was great rivalry between the families, and towns and family palaces were fortified and situated for defence — very many on the top of a hill.

On the unification of Italy better communication between the states was necessary and the subsequent roads naturally sought the easiest paths and consequently by-passed the hill-towns. Because of this the towns have virtually retained their original medieval aspects and it was in such a town, Gubbio, that Zeffirelli chose to shoot

much of his film.

(In some instances, of course, if the modern road ran close to the hill village a modern town grew up at the foot of the hill and connected with the road. A perfect instance of this is Bergamo where to step into the funicular to take you up to the old town is like stepping into a time machine that will set you back four centuries).

In the early fifteenth century, Gubbio, with Faenza, was one of the great pottery centres of Europe — the style being termed maiolica, and the plates, dishes and ornaments were decorated with great artistry.

An examination of such wares is virtually essential for any film designer if he is to achieve authenticity in such a period. See for yourself in such superb collections as the Wallace Collection (London) or the Fitzwilliam Museum at Cambridge.

Zeffirelli's film then, takes us into history as much as into Shakespeare. It is not everyone's choice — but it has its beauties and fascination.

On release this month (April 14th) is "The Vengeance of She", of particular note for continentalphiles because of the star appearance of the stunning Czech star, Olinka Berova. Score and special musical effects composed by Mario Nascimbene. Milan born Nascimbene told me that he had been tremendously impressed with the musicianship of British saxophonist Tubby Hayes who plays solo in the score. Nascimbene also did the scores for "Dr. Faustus" and "A Million Years BC".

Again in town is the powerful film, "Dutchman" with star performances by Alan Freeman jr and Shirley Knight at the Windmill Theatre, Piccadilly and with it "Empty Canvas", Damiano Damiani's film version of a Moravia story starring Horst Buchholz as the painter son of a wealthy mother and



Above: Lovers dance to the lute as they did in the time of Romeo and Juliet. A 16th century decorated plate made in Deruta just south of Perugia and a major centre for ceramics (maiolica). Wallace Collection.

Catherine Spaak as the girl he cannot hold. (Moravia's story is published by Penguin 4s.6d.).

To be released on April 28th is "Guns for San Sebastian" (a Franco-Mexican-Italian co-production released by MGM). Directed by Henri Verneuil with some fine photography by Armand Thirard. It stars Anthony Quinn, Anjanette Comer, Ivan Desny, Fernand Gravey and, the star of a number of Bunuel's film, Silvia Pinal. The lively story, set in the Mexico of 1746, is about a hunted patriotic rebel who shelters (with a monk's aid) as a priest in a remote village. The villagers accept him as a monk and are encouraged to build up their Indian-ravaged village, and reject a pagan way of life.

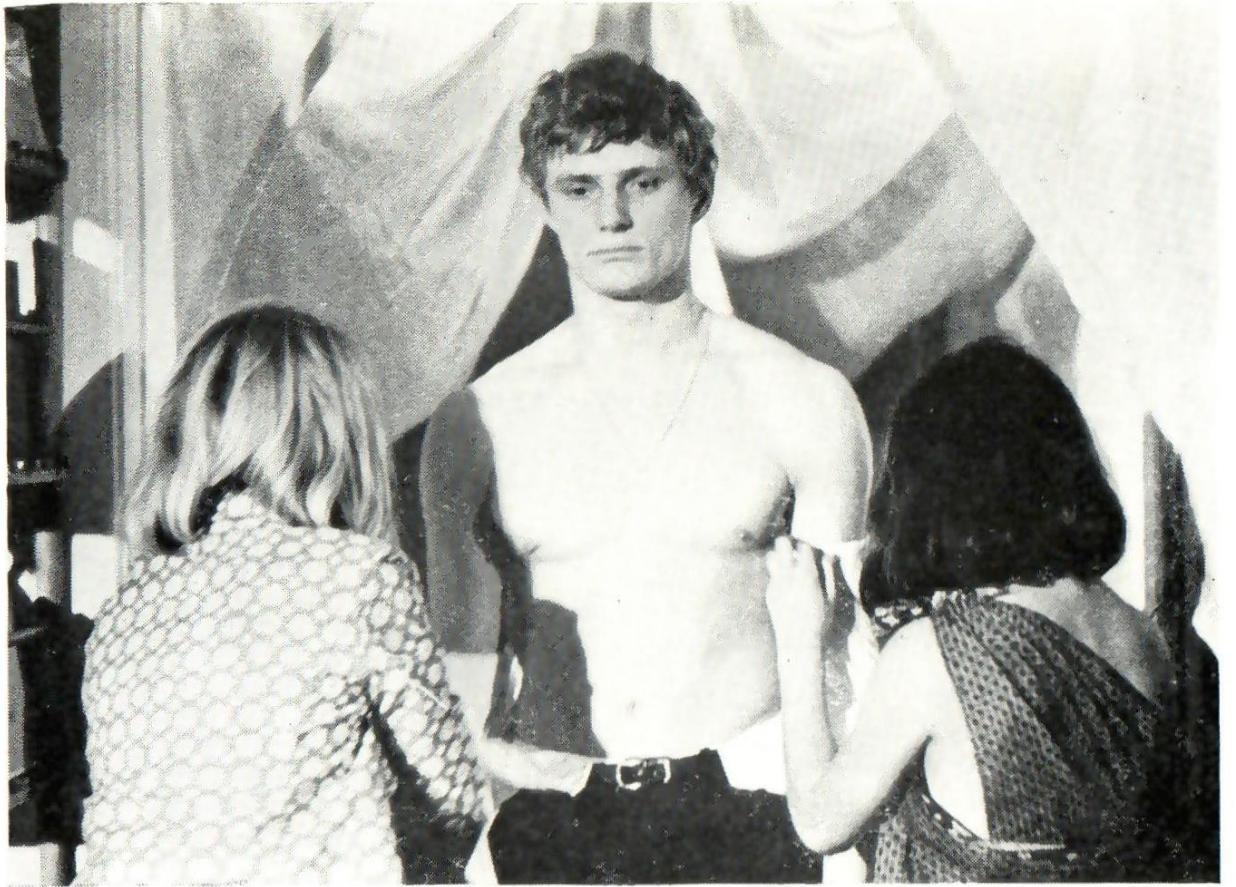
The Jacey Film Theatre at Brighton has a BFI Science Fiction season commencing April 28th. There will be a different film every day with all seats bookable.



Above: Marie France Boyer and Pierre Vaneck in "Sex from a Stranger" (L'Etrangère) which has just started at the Cinephone.



Bo Widerberg's sunny tragedy "Elvira Madigan" comes to Academy One (April 4th). Reviewed at Cannes last year (June CFR) it has a wonderful sense of the essence of romantic love suffused with sunlight. Tommy Bergren is the officer who gives up family and position for love; Pia Degermark is Elvira, the lovely young tight rope walker. The impending tragedy is preceded by intimate touches of humour that deepen the anguish.

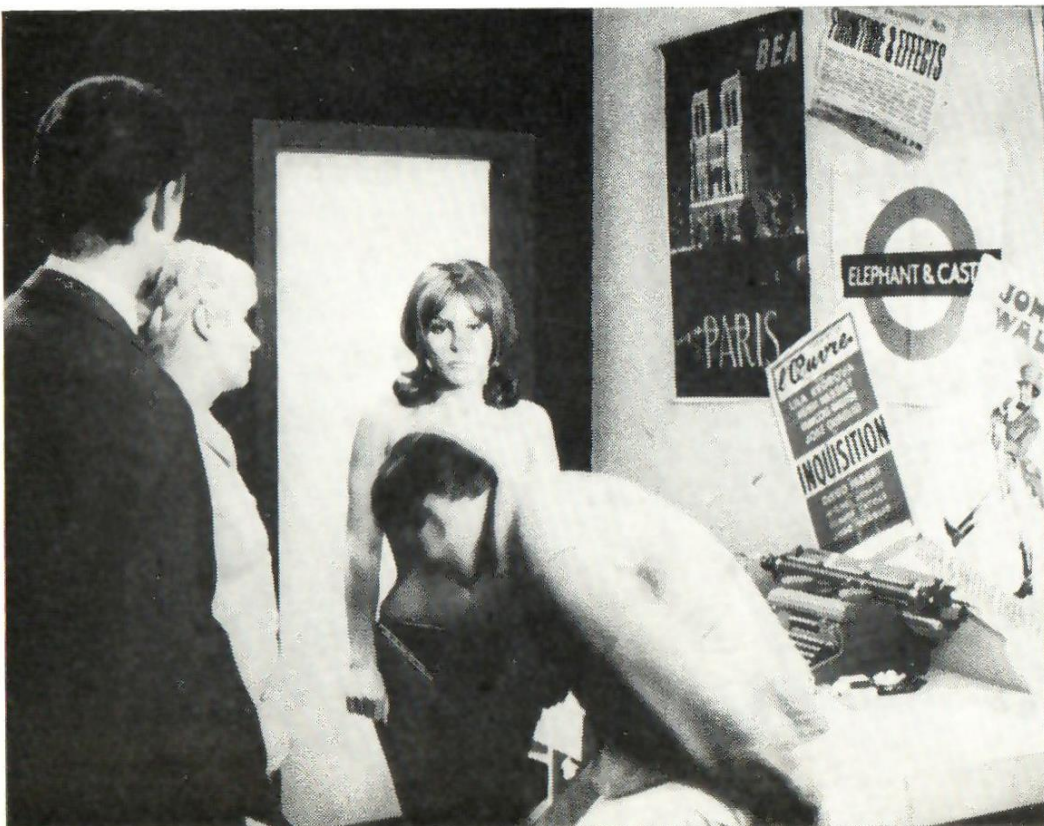


Above: Gerard Oosterman in René Dalder's "Body and Soul" coming soon.

Left: Czech star, Olinka Berova, in "The Vengeance of She"

Right: Anthony Quinn in "Guns for San Sebastian"

Below: Italian star Lucia Modugno in her first British film, "Her Private Hell".





Georges Franju, whose feature films are, on the face of it, an unusual collection of stylistic mouldings, nevertheless offers any imaginative and intellectual writer the material for an absorbing book. Raymond Durnat with his "Franju" (Movie Paperbacks 10s.6d.) has written such a book and along the way thrown off a number of ideas of larger import than his subject.

Franju's numerous early shorts, particularly the three which Durnat calls his "slaughter triptych" ("Le Sang des Bêtes", "En passant par la Lorraine" and "Hotel des Invalides") established not only an uncompromisingly truthful artist but one about whom commercial producers were going to be rather dubious. It was not surprising then that his first film "La Tête contre les murs" was not originally conceived as a Franju film and his second, "Les Yeux Sans Visage" came to him with the admonition: "No sacrilege because of the Spanish market, no nude because of the Italian market, no blood because of the French market and no martyred animals because of the English market." Yet, despite this, both films came across with immense power and artistry.

And in analysing "Pleins Feux sur l'Assassin", Durnat has the following interesting comment to make:

But Franju and his producers, it

Right: Elizabeth Taylor in aggressive mood in "Reflections in a Golden Eye". Carson McCullen's book is published by Penguin, 3s.6d.

## books and the cinema



seems, were at constant cross-purposes, and as he commented scathingly, "You can't build anything on an avalanche of concessions." One of the scenes he envisaged showed a strange young heiress riding through the forest with another girl on her horse behind her; the producer objected on the grounds that "the public doesn't like Lesbians." A sophisticated, but highly selective, sensitivity to sexual overtones "only", is the most insidious form of censorship. It's ironical how the tabus on all expressions, and even sensations, of

friendship between people of the same sex, are strongest, now, among just those people who are "sophisticatedly" aware of sex, even when they claim to be broadminded in sexual matters.

James Hadley Chase is about the most filmed author of all time. "You have yourself a Deal" is available in Panther (18th — 5s.) and this long tale about Mark Girland employed by the C.I.A. to act as a husband to a beautiful girl with amnesia was the basis of Nicolas Gessner's "La Blonde de Pekin" with Mireille Darc as the girl.

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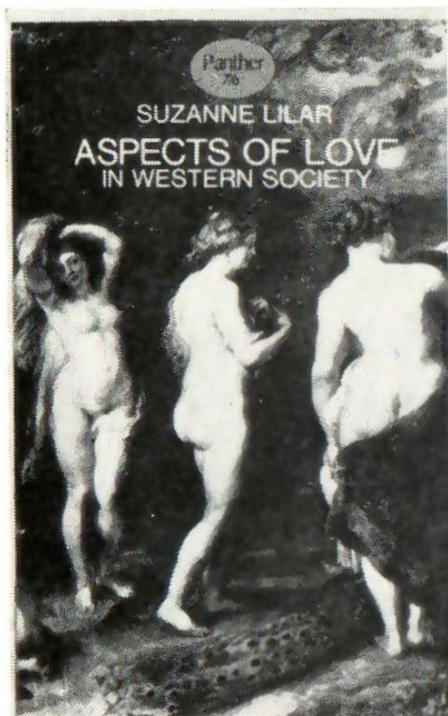
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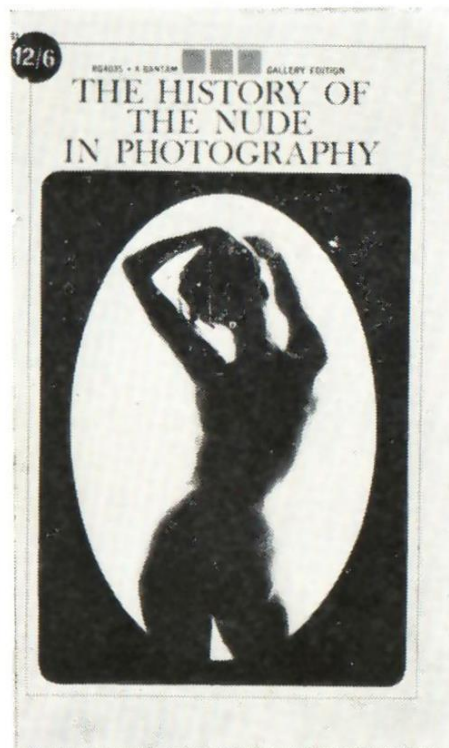
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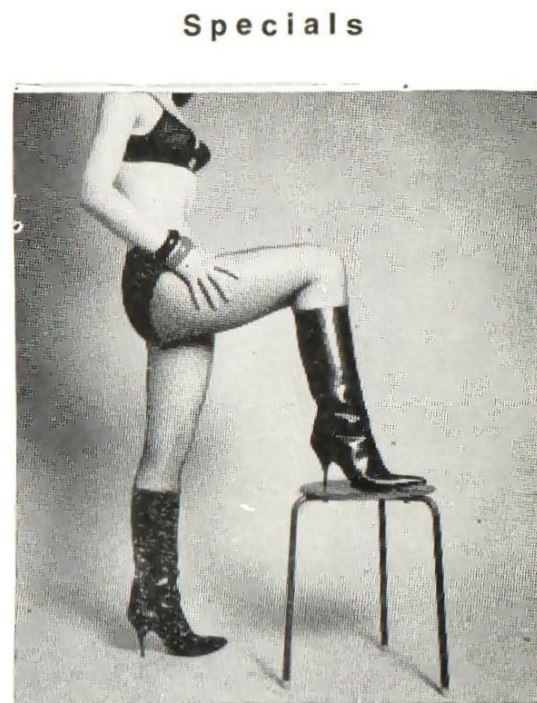
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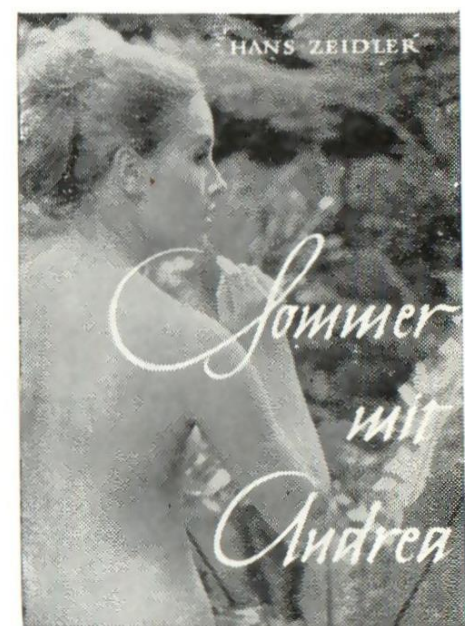


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